

The Comparative Multimodal Discourse Analysis of Advertisement in three ASEAN Countries: Myanmar, Indonesia and Thailand

Shinta Ayu Mahardiyanis¹, Audia Nur Safarah², Wawan Gunawan³

^{1,2,3}Universitas Pendidikan Indonesia, Bandung, Indonesia

Email: shintamahardiyanis@upi.edu

Abstract

This study focuses on multimodal discourse analysis (MDA) of advertisements in three ASEAN countries: Myanmar, Indonesia, and Thailand. The aim of this study is to identify significant differences between Myanmar, Indonesia and Thailand's advertisements and the messages that they convey in each country. This study used a qualitative descriptive method, focusing on detailed observation and analysis of video advertisements. The results show variations in every aspect of the genre including field, mode, and tenor that reflect the cultural and social values of each country. In addition, this study also reveals the ideology represented in the advertisements, which contributes to a deeper understanding of how advertisements function not only as a marketing tool but also as a media to convey social and cultural messages. Advertisements from Myanmar, Indonesia, and Thailand reflect unique cultural values through distinct approaches in narrative, visuals, and ideology. Myanmar emphasizes progress and innovation, Indonesia highlights warmth and togetherness, while Thailand focuses on joy and quality. These strategies effectively convey their messages and resonate with their respective audiences, showcasing the cultural identity of each country. The finding of this study is the importance of considering the context of cultural analysis in advertising, as well as empowerment for marketing practitioners in designing more effective campaigns in the ASEAN market.

Keywords: *Multimodal Discourse, Genre, Advertisement.*



A. INTRODUCTION

Multimodality emphasizes that communication is not only text-based, but also involves visual, audio and spatial elements. In advertising, images, colors, layout, and typography are an important part of creating meaning (Kress dan van Leeuwen 1996, 2001). Advertising is a form of communication that aims to promote, inform, or persuade people about a product, service, idea, or event. It is designed to attract attention, arouse interest, and motivate the audience to take a specific action, such as purchasing a product or adopting a belief. According to Reynolds and Gutman (1988) Advertising must link product characteristics with consumers' personal values. This theory emphasizes that advertising messages should direct consumers from product characteristics (means) towards emotional benefits or life values (ends).

As the role of advertising (AD) in modern society, (1) Advertising increases awareness to inform people about new products, services, technology and social issues, to make the right decisions (2) Encourages the Economy (3) Encourages Competition to innovate and improve the quality of their products and services (4) Shaping Culture and Trends, Advertising often reflects and influences societal values, fashion, and lifestyle (5) Connecting Brands with Consumers, by conveying messages

that resonate emotionally. In essence, Advertising acts as a bridge between businesses and consumers, facilitating communication, trust and engagement.

Advertising analytics is critical in a multimodal context because it allows businesses and marketers to understand the effectiveness of their campaigns across multiple channels and media formats. Multimodal contexts typically involve multiple modes of communication, such as text, images, video, audio, and interactive elements. According to Abraham Maslow (hierarchy of needs) human language has a hierarchy of needs starting from basic needs such as food and security, to higher needs such as self-esteem and self-actualization. Advertising can influence consumers by tailoring messages to meet those needs at various levels.

The crux of advertising analytics, Holistic Understanding of Audience Behavior, Analyzing the performance of each mode helps identify what best suits a particular demographic or psychographic to Optimize Cross-Channel Strategy, Multimodal campaigns are often executed across Social Media platforms, Broadcast TV, radio, or website. as Evaluating Synergies Between Modalities, Analysis reveals how text, visuals, and audio complement each other to create cohesive and effective messages, Increase Engagement and Conversion Rates, Understanding how audiences interact with different modalities allows marketers to refine their strategies, Personalize, Analytics helps refine these efforts by identifying modes and formats as well as Measuring Emotional and Cognitive Impact, Modes such as video and images can evoke emotion, while text provides information. Advertising analytics can evaluate how these elements contribute to emotional engagement and cognitive understanding of the brand message. further Adapting to Emerging Trends and Cost Effectiveness, reducing waste and increasing profitability. Advertising analytics in a multimodal context is critical to creating campaigns that are engaging, impactful, and optimized for diverse audience preferences and behaviors.

Analyzing the influence of multimodality which combines text, images, audio, culture, and visual elements is crucial in advertising communications. It allows advertisers to create compelling, context-sensitive campaigns that engage diverse audiences effectively. According to Gunther Kress and Theo van Leeuwen (modality theory) that communication is not only limited to text or images, but involves the use of various modes simultaneously. In the context of advertising, multimodality combines visual, verbal and sonic to convey a deeper message. The following is an example of the influence of advertising in modality (influence enhancing cultural relevance), culture shapes how people perceive and interpret messages. Incorporating cultural elements in multimodal advertising helps create a deeper emotional connection and improves message reception for audience and Building Brand Credibility and Trust, with respecting and incorporating cultural nuances, advertisers show they understand their audience, building credibility and trust, (Influence Multimodality leverages visuals, text, images, audio, cultural) to convey messages to the audience to strengthen the Emotional Impact to evoke emotions. By showing cultural elements, such as symbols, traditions, or values, strengthens this impact by aligning with the audience's experiences and emotions. Second, increasing the clarity

and understanding of the message, the text provides details and factual information. Images and visuals offer quick and intuitive understanding. Audio (narration, music, sound effects) adds layers of meaning and mood. Cultural cues ensure the message aligns with the audience's context, reducing misunderstandings. Third, Increase Brand Recall. Multimodal campaigns integrate text, visuals, and audio with significant cultural symbols or traditions to make ads more memorable. Audiences are more likely to remember ads that match their cultural identity to Increase Brand Recall and Bridge Language Barriers, making ads accessible to diverse audiences. Cultural elements ensure the message remains relevant even if the text is minimal or non-existent. There is an impact of combining visual and interactive elements with cultural storytelling, keeping audiences engaged for longer by Personalizing content based on cultural norms increasing interest and interaction. and Impact on Local Campaigns, analyzing multimodality helps brands strike a balance between global consistency and local adaptation using audio and cultural elements that are often adapted to Support Global and Local Campaigns or Glocalization.

Julia Kristeva (Intertextuality theory) stated that every text is always connected to other texts and cannot be understood separately. Advertising as a genre also constructs meaning by referring to other cultural texts, traditions or images that are already familiar to the audience. First, analyze advertising genres in each country. Second, the role of text, images, and visual elements. Third, influence of cultural context and values. The last is the use of multimodal techniques to communicate across diverse audiences.

Globalization has had a significant impact on the advertising industry, creating a more diverse and dynamic advertising landscape. The interconnectedness of the world, due to advances in technology, communications and commerce, has changed the way brands and businesses communicate with consumers across borders. (Ritzer), the concept of McDonaldization, highlights how the principles of rationalization (efficiency, predictability, and control) are applied to global advertising. ads are often designed to be easily understood by a global audience with a simple and uniform message. Can be seen in the following factors: Cross-Cultural Advertising, Globalization has forced advertisers to embrace cultural diversity in their campaigns. Brands now need to create advertising that appeals to consumers from various cultural backgrounds, by incorporating elements of local traditions, language and values. This has resulted in advertising that is more culturally nuanced and inclusive. through Digital and Social Media Platforms, With the advent of social media, brands have expanded their reach to a global audience.

Platforms like Facebook, Instagram, Twitter and TikTok allow companies to target consumers in different regions in real-time, while tailoring their ads to specific cultural contexts. By setting Localization vs. Standardization, some brands prefer to maintain a consistent global message to create a unified brand identity, involving Brand Localization and Global Collaboration. Globalization has opened up opportunities for brands to collaborate with influencers, celebrities, or local content creators to better engage with local audiences. impacting the Rise of Global

Campaigns, with the power of the internet and digital tools, global campaigns are more viable and impactful than ever before. Many brands now run global campaigns with local adaptations distributed to multiple markets simultaneously. and Increasing Competition as Innovation, Brands from around the world must innovate and adapt to stay relevant in various markets. so that the Impact on Media Consumption, Globalization has changed the way people consume media. With access to global content and on-demand streaming, consumers are exposed to more advertising from around the world. Paying attention to Ethics, Sustainability and Social Responsibility, Global Trends Towards Sustainability further Understanding Regional Sensitivity and Ethical Advertising, as advertising becomes more global, brands must understand the ethics and sensitivities of different regions to avoid cultural mistakes. and the Influence of Global Brands on Local Markets, international companies have influenced local advertising markets, especially in developing countries. When global brands enter this market, they introduce new advertising standards, professional practices, and expectations.

Cultural factors in analyzing advertising, especially in the ASEAN region which is rich in diversity. Each country in ASEAN has different social values and cultural norms, which influence the way people understand and respond to advertising messages. According to Edward T. Hall (high and low context concepts) high context cultures use symbols, emotions and implicit messages and low context cultures are more explicit, direct and focus on facts. Indonesia, where the majority of the population is Muslim, may be more sensitive to ads related to religion or modesty, while Thailand, which is more influenced by Buddhist culture, will evaluate ads related to spirituality or honor differently. In Myanmar, advertising may emphasize simplicity or family values that are highly valued in their culture. There are differences in language and the symbols used in advertising must be adapted to the language used and the cultural meaning contained therein. Apart from that, it also considers visual aesthetics and traditional elements. In ASEAN countries, for example, bright colors may be more acceptable in the Philippines or Thailand, while calmer, neutral colors are preferred in Vietnam or Myanmar. The visual elements used in advertising must reflect local culture, such as the use of traditional clothing, traditional music or regional dances which can make the advertising message more easily accepted by the audience.

The use of social media is also greatly influenced by local culture in ASEAN, appropriate food preferences and tastes such as spicy food advertisements will be more effective in the Southeast Asia region compared to countries with less spicy culinary cultures, language and communication styles are adapted to local culture to create close relationships. to convey a more personal message and globalization brings strong foreign cultural influences to the ASEAN region.

There are not many studies comparing advertising genres from a multimodal perspective because it is a challenge, as visual, text and audio elements in advertising can have very different meanings depending on the cultural and social context in each country. The language used in advertising, as well as the use of visual symbols, is a

consideration when analyzing if the advertisement is acceptable to local audiences, meaning that an advertising genre that is effective in one country may not be relevant in another. Apart from that, there is limited literature and research in the ASEAN region. Some countries may also have limited access to digital technologies or multimodal analysis software that enable more holistic advertising analysis. Also, the Influence of Local Culture in Advertising and the lack of Research examining how the combination of visual and audio elements influence audience perceptions in different countries has led to limited research comparing advertising genres in Indonesia, Myanmar, and Thailand in intergenerational changes in advertising. Therefore, a multimodal approach that compares several ASEAN countries requires in-depth and very contextual studies.

B. LITERATURE REVIEW

1. Dimension Of Semiotic Analysis

In discourse and multimodal analysis, an image or advertisement that is displayed with the intention of being seen by many people must have a message to convey. The message can be conveyed explicitly or implicitly. In revealing a meaning or message to be conveyed, this research uses the theory of Social Semiotics. Social semiotics acts as a potential resource in reviewing how the communication is conveyed. Semiotics is the science of signs that function as information providers. The notion of 'functionalism' is a common thread running through thought and practices based on tradition or aesthetics now considered to be fulfilling a pragmatic social function (Leeuwen, 2005). The social semiotic could be used for describing the representation of the world. There is a close relationship, and this duality is the essence of modality, the key to its social significance, between the way we represent the world and the rules and norms of everyday social behaviour. In the social semiotics there are four dimensions that could be used to analyze, that is; discourse, genre, style, and modality.

2. Discourse Analysis

Discourse analysis has been increasingly applied to multimodal advertisements, which combine various semiotic modes such as text, images, sounds, and gestures to convey messages. In this context, multimodal discourse analysis (MDA) explores how different modes of communication interact to produce meaning. Advertisements are designed to persuade and influence audiences, often through a combination of verbal and non-verbal elements. This makes them an ideal subject for discourse analysis, as the meaning is not only constructed through language but also through visual and auditory cues. MDA provides a comprehensive framework for understanding how these modes work together to create persuasive narratives and appeal to emotions, cultural norms, and social values.

One significant theory that informs multimodal discourse analysis is the "social semiotics" approach developed by Gunther Kress and Theo van Leeuwen (2001). Social semiotics emphasizes that meaning is not solely derived from one mode but is

produced through the combination of different semiotic resources. Kress and van Leeuwen's framework argues that every mode—whether linguistic, visual, or auditory—has its own affordances and contributes uniquely to the overall meaning-making process. For instance, in advertisements, images can evoke emotional responses, while text provides explicit information. By examining how these modes work together, MDA highlights how multimodal texts are designed to create a cohesive message that aligns with the advertiser's objectives.

Another key theoretical perspective is the "multimodal critical discourse analysis" (MCDA), which combines elements of critical discourse analysis (CDA) with multimodal theory. MCDA builds upon Fairclough's (1995) CDA by analyzing how power relations, ideologies, and social inequalities are reflected in multimodal texts. In the context of advertisements, MCDA looks at how visual elements such as color, layout, and images, as well as linguistic elements like slogans and narratives, work together to reinforce or challenge societal norms. For example, advertisements often use visual metaphors or stereotypes to appeal to particular social identities and ideologies, such as beauty standards or gender roles. MCDA, therefore, aims to uncover the hidden power structures and cultural assumptions that influence how audiences interpret and respond to multimodal advertisements.

In addition, the "interactional sociolinguistics" approach, proposed by Deborah Tannen (2005), can also be relevant in multimodal discourse analysis of advertisements. This theory focuses on the interaction between the communicator and the audience. In the case of advertisements, this theory examines how visual and verbal elements are used to establish relationships between the ad and its target audience. For instance, an ad may use direct address or conversational tones in both images and text to create a sense of intimacy or urgency. By examining how language and visuals together create a sense of interaction, interactional sociolinguistics provides insights into how advertisements foster engagement with their viewers and shape consumer behavior.

Overall, the combination of these theories provides a rich framework for analyzing multimodal advertisements, allowing researchers to explore how various semiotic resources work together to convey persuasive messages. Discourse analysis of multimodal advertisements reveals the complex ways in which advertisements influence perceptions, construct identities, and perpetuate social values, making it an essential tool for understanding contemporary media and consumer culture.

3. Style (Advertisement)

The study of advertisements in video form through multimodal analysis is a growing area of interest, as video advertisements integrate various semiotic modes, such as visual imagery, spoken and written language, music, and sound effects. Video advertisements are powerful tools for communication because they combine these different modes to produce rich, persuasive messages aimed at eliciting specific emotional and cognitive responses from the audience. In a multimodal analysis of video advertisements, researchers focus on how these modes work together to create

meaning, structure narratives, and convey persuasive appeals. These advertisements are often designed to engage viewers on both conscious and subconscious levels, making them effective in influencing consumer behavior and shaping public perception.

One influential theory that aids in analyzing video advertisements is the social semiotic theory put forth by Gunther Kress and Theo van Leeuwen (2001). Their framework emphasizes that meaning is not only constructed through language but also through a combination of different modes such as visual, auditory, and spatial elements. In video advertisements, for example, images can create emotional connections or emphasize certain characteristics of a product, while the spoken language conveys the product's benefits or brand values. Music and sound effects, meanwhile, can set the tone, evoke moods, or strengthen the emotional appeal. Kress and van Leeuwen argue that different modes work together to build cohesive meaning in multimodal texts. This perspective is particularly relevant for analyzing video advertisements because it allows for a more nuanced understanding of how each mode interacts and contributes to the overall message. Through social semiotics, one can explore how specific visual choices, like framing, color, and lighting, function alongside language to construct persuasive messages that target various aspects of the viewer's experience.

Another key framework for multimodal analysis of video advertisements is critical discourse analysis (CDA), as advanced by Norman Fairclough (1995). CDA focuses on the relationship between language and power, examining how discourse reflects and reproduces social inequalities and ideologies. When applied to video advertisements, CDA investigates how different semiotic modes, such as images, text, and sound, serve to reinforce or challenge social structures and power relations. Advertisements often contain subtle or overt ideological messages related to gender, race, class, and other social factors, which can be amplified through multimodal elements. For instance, a video advertisement for a beauty product might use visual cues such as close-up shots of a model's face to emphasize beauty standards while employing language that links the product to ideals of youth and vitality. CDA enables researchers to uncover the underlying ideologies and power dynamics embedded in these advertisements, offering insight into how video ads contribute to the reinforcement of societal norms or the challenge of dominant cultural values.

In addition to CDA, interactional sociolinguistics provides a useful lens for analyzing video advertisements, especially in terms of how language and other modes create a sense of interaction between the advertisement and the viewer. Deborah Tannen (2005) emphasized that communication is often an interactive process, and this can be seen in video advertisements through techniques that engage the viewer as if they are part of a conversation. For example, video advertisements may employ direct address, using phrases like "you deserve this" or "join the movement," alongside visual cues such as a person looking directly at the camera, which creates a sense of intimacy and connection with the viewer. The use of direct address in both verbal and visual modes makes the viewer feel like an active participant, rather than a passive

recipient of information. In this way, interactional sociolinguistics helps explain how video advertisements create a compelling, engaging experience, increasing the likelihood that the audience will form a personal connection with the product or brand being advertised.

Furthermore, the concept of multimodal intertextuality, as proposed by Julia Kristeva (1980), offers a way of analyzing how video advertisements draw upon and interact with other cultural texts and discourses. Kristeva's idea of intertextuality suggests that no text exists in isolation, but rather, all texts are interconnected and shaped by other texts. In the case of video advertisements, this means that advertisements often refer to or borrow from other media forms, cultural references, or social discourses to enhance their persuasive power. For instance, a video advertisement for a sports drink might incorporate visual elements from a popular sports event, using athletic imagery and references to champion figures to create a sense of achievement and success. The intertextual references in the video advertisement are meant to resonate with audiences who recognize these cultural references, thereby enhancing the ad's credibility and emotional appeal. By examining these intertextual links, multimodal analysis can uncover the ways in which advertisements draw upon broader cultural narratives to influence viewer interpretation and response.

Finally, semiotic analysis of multimodal texts—such as those outlined by Theo van Leeuwen (2005)—provides additional tools for understanding the role of visual composition in video advertisements. In particular, van Leeuwen's work on visual semiotics highlights how visual elements such as color, composition, angle, and movement interact with textual elements in multimodal texts. In video advertisements, the visual representation of the product, the actor's performance, and the use of space and movement are all important semiotic resources that contribute to the persuasive effect of the advertisement. For example, a commercial that features a luxury car might emphasize sleek, elegant visuals and smooth camera movements to evoke feelings of sophistication and exclusivity, while the language used in the voiceover may emphasize the car's innovative technology or performance. By exploring how these visual and linguistic choices work together, semiotic analysis offers a comprehensive understanding of how video advertisements are constructed to manipulate emotions and guide the viewer toward the desired response.

In conclusion, multimodal analysis of video advertisements provides a rich framework for understanding how advertisements use a combination of visual, auditory, and linguistic elements to convey persuasive messages. The theories of social semiotics, critical discourse analysis, interactional sociolinguistics, multimodal intertextuality, and visual semiotics all offer valuable insights into how these different modes interact to create meaning and influence consumer behavior. By applying these theories, researchers can uncover the underlying power dynamics, cultural assumptions, and persuasive strategies that shape video advertisements and their impact on society.

4. Genre

Genre theory has become an important aspect of multimodal discourse analysis, particularly in the study of advertisements, which are often categorized as a distinct genre with specific communicative purposes, structures, and conventions. Understanding genre in the context of multimodal advertisements allows researchers to explore how particular forms and structures within advertisements serve to shape meaning and influence audience response. Genres are not static but rather dynamic, evolving with social, cultural, and technological changes. In the case of advertising, genre is a useful framework for understanding how advertisements both adhere to and innovate within established conventions to achieve their persuasive goals. These conventions often combine verbal and non-verbal elements, which vary depending on the medium, target audience, and advertising strategies employed.

One influential approach to genre theory is the work of M.A.K. Halliday (1978), who proposed the concept of "register" in the context of systemic functional linguistics (SFL). According to Halliday, genre is shaped by three key aspects of language use: field, tenor, and mode. "Field" refers to the activities and processes involved in a communicative event, while "tenor" pertains to the participants and their relationships, and "mode" focuses on the form of communication, including its medium and structure. In advertisements, genre conventions are typically determined by these three components, guiding how verbal and visual elements are employed to construct persuasive messages. For example, in print advertisements, the visual component (field) often includes products or models, while the text (mode) provides a succinct persuasive message. The relationship between these elements (tenor) establishes the intended emotional or logical appeal of the advertisement. By analyzing genre through Halliday's SFL framework, researchers can explore how specific advertising genres leverage language and semiotics to fulfill their persuasive functions.

Building upon this framework, the "genre analysis" approach as articulated by Swales (1990) has become another valuable tool for examining the structure and communicative goals of advertisements. Swales' concept of genre is defined as a "communicative event" that is shaped by shared expectations among participants in a particular context. In the case of advertisements, these communicative events are designed with the intent of persuading or influencing an audience toward a particular action, such as purchasing a product or adopting a certain lifestyle. Genre analysis in advertising typically focuses on recurring patterns in the way advertisements are structured and the linguistic and multimodal strategies they employ. Swales emphasizes that genre is not a rigid form but a flexible and evolving set of practices that reflect the social and cultural context in which it is produced. Applying this perspective to advertising enables a deeper understanding of how advertisements conform to or innovate within established genre expectations to meet the needs of advertisers and their audiences.

Another theoretical contribution to genre analysis is the work of Bakhtin (1986), particularly his concept of "dialogism" and "heteroglossia." Bakhtin's ideas focus on

how texts are shaped by multiple voices, influences, and social contexts. In relation to advertisements, this theoretical perspective highlights the way advertisements can incorporate diverse voices, genres, and discourses to create persuasive messages. Advertisements often draw from various genres, such as lifestyle, comedy, or emotional appeals, to build complex, multi-layered texts that resonate with different social groups. This process of blending genres and discourses reflects the dynamic nature of advertising, where messages are constantly evolving to reflect shifting societal values, trends, and consumer expectations. By examining advertisements through the lens of Bakhtin's dialogism, genre analysis can uncover how advertisements interact with other media forms and discourses, creating intertextual connections that influence consumer interpretation and response.

In the context of multimodal advertisements, genre theory can be further enriched by considering the role of "hybridity," which refers to the blending of multiple genres within a single advertisement. As multimodal advertising continues to grow, advertisements are increasingly characterized by a fusion of different media and genres, such as combining the genre of television commercials with digital and social media content. This hybridity allows advertisers to target a broader and more diverse audience, blending persuasive strategies from different genres to create more engaging and effective advertisements. For instance, a television commercial may combine elements of a documentary-style report with the emotive appeal of a lifestyle advertisement, using both visual and textual modes to construct a compelling message. Genre hybridity in multimodal advertisements opens up new possibilities for analysis, as researchers can examine how these hybrid genres challenge traditional genre boundaries and create new ways of communicating persuasive messages.

Moreover, the concept of "audience genres" also plays an important role in multimodal advertising analysis. According to Kress and van Leeuwen (2001), advertisements are often created with a specific target audience in mind, and the genre of the advertisement is designed to meet the expectations, preferences, and cognitive patterns of that audience. Audience genres refer to the ways in which advertisements are tailored to fit the social and cultural backgrounds of their target audiences. For example, advertisements for luxury products might adopt a genre that appeals to affluent consumers through visual cues such as minimalism, sophistication, and exclusivity, while advertisements targeting younger audiences may incorporate more vibrant visuals and a casual, playful tone. This audience-specific tailoring highlights how genre conventions are adapted to different social contexts and can shift across time and space as cultural trends evolve.

In conclusion, genre theory provides a crucial framework for understanding the communicative strategies employed in multimodal advertisements. By analyzing advertisements through the lenses of systemic functional linguistics, genre analysis, Bakhtinian dialogism, and the concept of hybridity, researchers can gain deeper insights into how advertisements combine verbal, visual, and auditory modes to fulfill specific communicative and persuasive purposes. Through genre-based analysis, it is possible to explore the ways in which advertisements reflect, negotiate, and challenge

cultural norms and social values, offering a more comprehensive understanding of how advertising shapes consumer perceptions and behaviors across different social and cultural contexts.

5. Multimodal Analysis of Advertising Based on Genre (Field, Mode, and Tenor)

The analysis of video advertisements through the lens of genre theory, particularly using the concepts of field, mode, and tenor as articulated in systemic functional linguistics (SFL) by M.A.K. Halliday (1978), provides a robust framework for understanding how multimodal elements work together to construct persuasive messages. In this context, genre is understood as a type of communicative event, defined by specific conventions and structures shaped by the social functions it serves. For video advertisements, genre theory enables the exploration of how specific combinations of language, visuals, and sound are used to create a particular type of communicative act aimed at influencing consumer behavior. By focusing on field, mode, and tenor, we can analyze how the content, delivery, and participants in the advertisement are organized to achieve persuasive goals.

Field, in Halliday's framework, refers to the "what" of the communicative event essentially, the activities and processes involved in the advertisement. In video advertisements, the field is determined by the type of product or service being advertised and the processes associated with it. For instance, an advertisement for a car will typically highlight the product's features, such as performance, safety, and design, while a beauty product advertisement might focus on the processes of transformation and enhancement. The field of the advertisement, as constructed through both the linguistic and visual modes, shapes how the audience understands the product or service. Visual images, such as close-ups of the product or its usage, complement the verbal narrative to establish a concrete understanding of the product's functionality. The dynamic interaction between verbal descriptions and visual representation enhances the communicative impact, guiding the audience's perceptions and emotions regarding the product.

Mode, the second component of Halliday's framework, refers to the form and channel of communication used in the advertisement, particularly the medium and structure of the text. In video advertisements, mode involves the interaction between various modes of semiotic resources, such as moving images, sound, and language. Video is a dynamic medium that enables both verbal and non-verbal elements to function simultaneously, creating an engaging and layered experience. The mode of video advertisements allows for the integration of narrative, visual appeal, music, and sound effects to enhance the persuasive message. For example, an advertisement for a beverage might use upbeat music and bright colors in its visuals to convey a sense of excitement and refreshment, while the spoken language may describe the product's taste and benefits. The combination of these elements, structured within the video format, creates an immersive and persuasive experience that guides the audience's interpretation and emotional response. By analyzing the mode in video

advertisements, we can assess how the different modes work together to construct the overall communicative intent of the ad.

Tenor, the third aspect of Halliday's framework, refers to the participants in the communicative event and their relationships. In the context of video advertisements, the tenor involves the relationship between the advertiser (or brand) and the viewer, as well as the roles and identities portrayed in the advertisement. The tenor can also refer to the social roles of the participants, such as the use of actors, spokespersons, or even the audience implied in the advertisement. Advertisers often position themselves as authoritative figures or experts in the field, and they may establish rapport with the viewer through direct address, persuasive language, or emotional appeal. The actors or models in the advertisement may embody specific social identities (e.g., youthful, sophisticated, professional), which align with the target audience's values and aspirations. For instance, in an advertisement for luxury products, the actors might be depicted as affluent, elegant, and successful, evoking a sense of aspiration in the viewer. The relationship between the brand, its spokesperson, and the target audience is integral to understanding the persuasive effect of the advertisement. By analyzing the tenor, we can investigate how the ad constructs and positions social roles and relationships, which, in turn, influence the audience's response to the advertisement.

The combination of field, mode, and tenor in video advertisements can be explored through the work of Kress and van Leeuwen (2001), who applied Halliday's framework to multimodal texts, focusing on how visual and verbal modes contribute to the construction of meaning. In their social semiotic approach, they argue that advertisements rely on specific semiotic resources to convey meanings, and the interplay between these resources is essential in shaping the communicative message. For example, in a video advertisement for a smartphone, the field might focus on the product's features (e.g., camera quality, battery life), while the mode might integrate sleek visuals with upbeat music to evoke a sense of innovation and excitement. The tenor of the advertisement would be reflected in the choice of spokespersons (e.g., a young, tech-savvy individual) and the way the audience is positioned—perhaps through direct address or implied engagement—creating a sense of connection or aspiration. By analyzing these components, we can understand how video advertisements use multimodal resources to construct persuasive messages that engage the viewer and promote specific products or services.

Additionally, genre hybridity is another crucial concept in multimodal analysis of video advertisements. As video advertisements continue to evolve, they often blend elements from various genres, such as narrative, documentary, or lifestyle advertising, to create more engaging and relatable content. For example, an advertisement might incorporate documentary-style visuals that depict real-life scenarios, alongside a voiceover with a personal, conversational tone that mimics a lifestyle genre. This blending of genres creates a more dynamic and flexible form of communication, allowing the advertisement to appeal to diverse audiences while still maintaining its persuasive intent. Through genre hybridity, video advertisements can cross

boundaries between different fields, modes, and tenors, making them more adaptable and effective in reaching target audiences.

In conclusion, the application of genre theory, specifically through the concepts of field, mode, and tenor provides a comprehensive framework for analyzing video advertisements from a multimodal perspective. By examining how the content (field), form (mode), and participants (tenor) of the advertisement work together, researchers can gain deeper insights into the persuasive strategies employed by advertisers. The integration of these elements in video advertisements is a dynamic process that reflects the evolving nature of advertising and its ability to adapt to cultural shifts, technological advancements, and changing consumer expectations. Through multimodal genre analysis, we can better understand how video advertisements construct meaning, engage audiences, and shape consumer perceptions in contemporary media.

6. Ideology in Advertising

In order to express meaning, it is inseparable from representation. Representation generally alludes to culture, ideology, or society itself. Ideology is a science related to ideas. The term ideology was coined by Antoine Destutt Tracy (1757b-1836), a French philosopher. According to him, ideology is a branch of philosophy called *science de ideas*. Ideology is a symbol or identity for a country. In advertising representations, ideology is often used to attract audience attention. Ideology as a system of widely shared ideas, patterned beliefs, norms and values that guide, and ideals that are accepted as truth by a particular group of people (Manfred B. Steger, 2003). That ideology system also got affected by the replacement of Marxism as their official ideology with a theoretical pluralism that bases socialist principles equally on 'Christian ethics, humanism, and classical philosophy'. These principles can be generalised into ethics in religion, humanism and philosophy. The function of ideology in advertising can help people find the characteristics of a country depicted (Stegher, 1997). In ideology, the singular status of bourgeois law at work in capitalist relations of production. This law is clearly meant to regulate and sanction proper economic practices above all else (under the guise of different specialised codes, it also regulates other practices) (Althusser, 2014). Progressive thinkers have assumed an almost fatalistic stance, the seemingly inevitable globalization of capital, by reluctantly asserting that socialism, understood as a distinct ideology, or 'a set of ideologies and accompanying social movements,' has had its day. The social movements that go with it,' has had its day (Stegher, 1997).

C. METHOD

This research was descriptive qualitative. Descriptive qualitative research is a method that aims to understand phenomena by exploring and interpreting data in natural settings without manipulation. According to Denzin and Lincoln (2011), qualitative research emphasizes the importance of context and the subjective meanings individuals attach to their experiences. This method involves collecting rich,

detailed data through observations, or document analysis, enabling researchers to capture the complexities and the differences between those countries. By prioritizing depth over breadth, descriptive qualitative research seeks to provide a comprehensive understanding of specific phenomena, often resulting in insights that can inform theory development or practical applications.

The research employs a descriptive qualitative method, focusing on the detailed observation and analysis of video advertisements. This approach begins by collecting a set of video advertisements relevant to the research topic. The videos are then systematically observed to identify key elements, such as tenor, mode and field. Each advertisement is segmented into individual scenes, which are carefully examined to capture significant details, including imagery, gestures, expressions, dialogue, and background sounds.

Once the videos are selected, each advertisement is observed in its entirety to gain a holistic understanding of its structure, tone, and overall message. The next step involves segmenting the videos into individual scenes, where each scene represents a distinct unit of analysis. This segmentation allows the researcher to focus on specific moments within the advertisement, such as transitions between scenes, shifts in tone, or the introduction of new visual or auditory elements. These segments are then isolated and categorized based on their content, such as key imagery, gestures, facial expressions, dialogue, music, or background sounds.

For each segmented scene, a detailed analysis is conducted to identify patterns, themes, or strategies employed in the advertisement. The researcher might examine how color schemes evoke emotional responses, how gestures or facial expressions communicate meaning, or how the combination of music and text reinforces the central message. Transcription may be used to capture dialogue or text, while coding systems may be applied to classify visual and auditory components. This level of detailed scrutiny allows for the identification of subtle techniques, such as cultural references, persuasive appeals, or narrative strategies embedded within the advertisements.

Additionally, the study considers the contextual factors surrounding the advertisements, such as the target audience, cultural influences, or the medium through which the advertisements are distributed. These contextual elements are analyzed alongside the segmented scenes to understand how they shape the interpretation and effectiveness of the advertisements.

By adopting this systematic and thorough approach, the descriptive qualitative method enables the researcher to deconstruct complex multimodal advertisements into manageable components for deeper interpretation. This method not only uncovers the overt messages conveyed by the advertisements but also reveals the nuanced and implicit meanings that might not be immediately apparent. The insights gained from this analysis can contribute to a broader understanding of advertising strategies and their cultural or social implications, making this method particularly well-suited for studying multimodal communication in media.

D. RESULT AND DISCUSSION

1. Analysis of Tenor in Advertisements from Myanmar, Indonesia, and Thailand

The analysis of tenor in advertisements highlights the interpersonal relationships conveyed between the advertiser and the audience, focusing on elements like power, ambience, involvement, affect, and contact. In Myanmar's advertisements, the power dynamic is equal, with a balanced interaction that places the advertiser and the audience on the same level. The ambience utilizes monochrome tones for natural and neutral settings, conveying a sense of authenticity and positivity. In terms of involvement, visual techniques such as oblique angles are used to create a subtle connection, while affect is expressed through limited happy facial expressions. Contact with the audience is minimal, as demonstrated by negative eye contact with the viewer, which makes the interaction less direct.

Indonesia's advertisements also depict equal power dynamics, similar to Myanmar, focusing on fairness and inclusivity. The ambience is characterized by bright and harmonious tones, employing light and color to convey unity and positivity. However, involvement is more reserved, with minimal direct engagement achieved through subtle camera angles. Affect is subdued, with faint expressions and limited emotional appeal. Negative eye contact is frequently employed, resulting in a less interactive and engaging tenor compared to Thailand's advertisements.

In contrast, Thailand's advertisements emphasize power through carefully composed visuals, such as the positioning of McDonald's products in prominent, central roles within scenes. The ambience is vibrant and warm, fostering a cheerful and inviting atmosphere. The use of camera techniques, including close, medium, and long shots, enhances the relatability of the advertisement. High involvement is achieved through frontal inclusion, creating a direct and inclusive connection with the audience. Affect is highlighted with consistent happy expressions and gestures, which evoke positive emotions. Contact is strongly reinforced by engaging eye contact, signaling direct communication with the audience.

The tenor analysis reveals distinct strategies employed in the advertisements from the three countries. Thai advertisements stand out for their dynamic and engaging tenor, which is achieved through warmth, positivity, and strong audience connection. In contrast, Myanmar and Indonesia focus on balance and inclusivity, but they lack the emotional depth and direct interaction evident in Thailand's approach.

2. Analysis of Field in Advertisements from Myanmar, Indonesia, and Thailand

The Myanmar advertisement employs a forward-moving narrative, progressing in a linear manner until the end of the video. This approach aligns with the time machine theme, reflecting the intended message of transitioning through time. Conceptually, the advertisement highlights a significant contrast between two time periods, transitioning from scenes set in 1964 to the present day in 2022. This

blend of past and present effectively conveys a sense of evolution and temporal relevance.

In contrast, the Indonesian advertisement takes a straightforward narrative approach where each scene progresses linearly without significant shifts in time. The concept is rooted in modern, everyday life, illustrating relatable scenarios such as morning routines, school activities, and typical workdays. The advertisement's setting reflects the current era, focusing on contemporary themes without incorporating elements of nostalgia or futuristic transitions.

The Thai advertisement also uses a forward-moving narrative but distinguishes itself through its use of humor and expressive elements. It incorporates creative techniques such as speech, thoughts, singing, and slogans to engage the audience. Conceptually, the Thai ad leans heavily on humor and entertainment, aligning with its reputation for creating lighthearted and memorable campaigns.

3. Analysis of Mode in Advertisements from Myanmar, Indonesia, and Thailand

In the Myanmar advertisement, the salience emphasizes the quality of the product, with a strong focus on the brand's reputation. The promotional value is embedded in showcasing the product's long-standing status in the market. Information value highlights the product's taste, which is consistently appreciated by consumers, and the ad effectively conveys a transition from the past to the present to maintain a sense of customer satisfaction. The framing in the Myanmar ad underscores its status as a "popular" and timeless choice, presenting a cohesive narrative to resonate with both past and present audiences.

In the Indonesian advertisement, salience is created through a clear emphasis on real-life scenes, showcasing daily routines and lifestyle scenarios that are easily relatable to the audience. The information value is organized with an "Ideal-Real" layout, where the product's presence is associated with both practicality and aspirational qualities. By depicting realistic settings and tasks, the ad conveys the brand's connection to everyday life. The framing in the Indonesian ad often uses symbolic placement of the brand, such as McDonald's logos in key corners, to reinforce its identity and ensure that it is memorable to the viewers.

On the other hand, the Thai advertisement utilizes bright lighting and expressive vignettes to enhance the salience of specific scenes. The product's unique appeal is further reinforced through humorous and engaging visual expressions by the actors. For information value, the Thai ad places emphasis on phrases like "75% bagi hidup" to convey trustworthiness and reliability, effectively promoting the brand's guarantee. In terms of framing, the ad strategically positions the logo and promotional messages in a way that anchors the brand visually while maintaining an engaging overall aesthetic.

4. The Messages that Conveyed in Myanmar, Thailand and Indonesia Advertisements.

In analysing the discourse and multimodality of the advertisements, it is based on semiotic analysis. Semiotic analysis plays a role in analysing the messages that producers want to convey, namely advertisements for Myanmar, Indonesian and Thai products. Based on the results of the analysis, the KFC Myanmar advertisement intends to convey a message by means of a historical approach in the 1962 era. KFC's Myanmar advert 'Get Ready! The New Limited Time Offer (LTO) - KFC Buffalo BBQ' conveys messages of exclusivity, product innovation and anticipation of new menu launches. The strategy aims to capture consumers' attention by creating a sense of urgency, offering a unique experience, and positioning McDonald's as a relevant and competitive brand in the Myanmar market.

While the McD Indonesia advertisement intends to convey the message of the wonderful togetherness, this is based on the theme of the advertisement which tells a story during the month of Ramadan. The advertisement wants to describe the moment of breaking the fast as a special moment enjoyed with family or the closest people. McDonald's tries to show that its products can be part of the tradition of breaking the fast, uniting family warmth and food enjoyment. Therefore, McDonald's Ayam Gulai Ramadan 2023 advert focuses on the values of togetherness, local culinary traditions, and spirituality that are synonymous with Ramadan. By combining the distinctive flavours of the archipelago and the practicality of fast food, McDonald's seeks to position itself as part of Indonesians' iftar experience, conveying the message that it understands and respects local traditions while offering global convenience and quality.

Then the McD Thailand advert intends to convey the message that McDonald's wants to show that they continue to innovate to provide new and exciting choices for consumers. McDonald's positions its products as quality fast food options at affordable prices for various groups, from students to workers. Thus the 'ใหม่! แมคไก่ทอดจัมโบ้ ใหญ่ ใหญ่ เพียงชิ้นละ 37.-' ad conveys key messages of novelty, value for money and satisfaction. By emphasising jumbo sizes, affordable prices and tempting visuals, McDonald's Thailand seeks to attract consumers who want fast food that is delicious, filling and fits into modern lifestyles. The advert blends a universal message (jumbo fried chicken) with a localised approach that suits the tastes and customs of the Thai people.

Although the three advertisements show similarities, there is a comparison between the three advertisements in conveying the message, which lies in how the producer raises the impression that makes the audience understand the purpose of the advertisement. The KFC Myanmar advertisement raises the message of Myanmar people liking or walking towards a life of innovation, exclusivity, and the relevance of modern lifestyles. McDonald's Indonesia advertisement raises the message of warmth in togetherness in the holy month of Ramadan. Furthermore, the McDonald's Thailand advertisement raises the message of a society that likes renewal, economy and quality. This difference can be seen based on the culture included, such as in

Myanmar and Thailand advertisements which both like innovation. However, Myanmar advertisements are packaged as exclusive products, while Thai advertisements uphold economic values so that they can be reached by all groups. Meanwhile, Indonesian advertisements carry a message that adapts culture in capitalism, and a balance between tradition and modernity. In comparison to Myanmar adverts that are packaged in a western style, while Indonesia still uses local flavours.

5. Ideological Representation in Myanmar, Thailand and Indonesia Advertisements.

Based on the results of the analysis that has been done, each advertisement has its own ideology to convey. In the Myanmar advertisement, which has the theme of flashback or turning back time, it puts forward how the taste of chicken is still consumed today. However, there is an ideology represented by KFC Myanmar, which in Myanmar's advertisement raises one of its ideologies, the consumerism ideology, it can be seen from KFC's fried chicken which is still consumed from time to time (1962-2022 stated in the advertisement). This ideology is related to the ideology of the State of Myanmar, namely the 1962 Burmese Socialism Ideology with the slogan 'Burma's Road to Socialism', seen in the snippet in the advert that displays the time setting in 1962. In that year there was an economic revival in the State of Myanmar which was then led by Ne Win, and especially focused on the city of Burma. However, in these conditions, people with middle-class economies consume chicken with BBQ flavours that seem luxurious and modern. Thus, KFC's Myanmar represents the ideology of 'Burma's Road to Socialism' which prioritises consumerism.

Furthermore, in the McD Indonesia advert, this carries the theme of warmth during the month of Ramadan. McDonald's Indonesia advert has the intention of representing the ideology of Indonesia, which is Pancasila. In this Pancasila ideology, there are life values that are applied in the State of Indonesia. The basic values in the lives of Indonesian citizens are represented in McDonald's advertisements in the edition promoting 'Ayam Gulai' which is released during the month of Ramadan. These life values include balanced religious and secular values, then universal and contextual values that occur in the lives of Indonesian citizens such as justice, togetherness, and humanity which are adapted according to the Indonesian cultural context. This ideology is represented by adjusting the local and international target audiences, the local target which is Indonesian citizens and the international target which is carried by the international brand McDonald's.

Furthermore, the McD Thailand advert, which has a cheerful and unique theme, has an ideology that is represented. The nationalist ideology of consumerism is represented in the 'Jumbo's Chicken' edition of McDonald's Thailand advertisement. This ideology is seen in the advert which features all ages, professions and genders in consuming McDonald's chicken. This consumerism supports the ideology of the Thai state, which is nationalism, capitalism, and consumerism. McDonald's Thailand adapted their marketing strategy to create cultural relevance,

showcasing how global brands can integrate into national identities. In this case, the ideology reflects a balance between global modernity and local cultural roots.

Based on the three adverts, each country's ideology is represented with a different design. The ideologies are based on the nature or characteristics of these countries.

E. CONCLUSION

The analysis of tenor in advertisements from Myanmar, Indonesia, and Thailand reveals unique interpersonal strategies tailored to their respective cultural and stylistic contexts. While Myanmar and Indonesia emphasize balanced power dynamics and inclusivity, their approaches tend to be more reserved, with subdued emotional appeal and minimal audience engagement. In contrast, Thailand's advertisements excel in creating a dynamic and engaging tenor by leveraging vibrant visuals, direct audience connection, and positive emotional expression. This highlights Thailand's distinct focus on fostering a warm and interactive relationship with viewers, setting it apart from the more neutral and understated strategies of Myanmar and Indonesia.

The analysis of field in advertisements from Myanmar, Indonesia, and Thailand highlights distinct narrative approaches tailored to their themes and audience. Myanmar's advertisement emphasizes a dual-temporal narrative, blending past and present to convey a sense of evolution and historical relevance. Indonesia's advertisement focuses on contemporary, everyday life with a straightforward and relatable narrative that reflects modern routines. Meanwhile, Thailand's advertisement stands out for its humor and creative techniques, using expressive elements like speech, songs, and slogans to create an engaging and entertaining experience. Each approach effectively aligns with the cultural and conceptual goals of the respective advertisements.

In summary of mode, the advertisements from Myanmar, Indonesia, and Thailand employ distinct strategies in terms of salience, information value, and framing to effectively communicate their brand messages. Myanmar's advertisement emphasizes the product's quality and long-standing reputation, blending past and present to evoke customer loyalty and satisfaction. Indonesia's advertisement focuses on relatable, real-life scenarios, combining practicality and aspiration while using symbolic brand placement to strengthen identity and memorability. Thailand's advertisement stands out with its use of bright visuals, humor, and expressive elements, emphasizing trust and reliability through engaging slogans and strategic framing. Each approach aligns with the cultural and thematic priorities of the respective advertisements.

The conclusion in the results of the analysis of the message to be conveyed in the advertisement is that the three advertisements have differences in carrying a message. The Myanmar advert that brings a message of life that is always innovative, the Indonesian advert that brings a message of warm life in togetherness, and the Thai

advert that brings a quality life but also economical. These three messages illustrate how happiness lies in the situation created.

The conclusion on the results of the repetitive analysis of ideology in the three advertisements is the uniqueness of each country in ideology. Producer ads that represent ideology based on the value of life in each country. Such as Myanmar with the ideology of awakening in its economic life, then Indonesian advertisements that have the value of sharing and loving life, and Thai advertisements that have the value of a cheerful life. This ideology is based on the value of life brought by the people in the country, this ideology can be an attraction for the target market in understanding a national character.

REFERENCES

1. Althusser, L. (2014). *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. Verso.
2. Bezemer, J., & Kress, G. (2016). *Multimodality, Learning and Communication: A Social Semiotic Frame*. Routledge.
3. Djonov, E., & van Leeuwen, T. (2014). Bullet Points, New Writing and the Marketization of Public Discourse: A Critical Multimodal Perspective. In E. Djonov & S. Zhao (Eds.), *Critical Multimodal Studies of Popular Discourse*. Routledge.
4. Forceville, C. (2019). Developments in Multimodal Metaphor Studies: A Response to Górska, Coëgnarts, Porto & Romano, and Muelas-Gil. In I. Navarro i Ferrando (Ed.), *Current Approaches to Metaphor Analysis in Discourse* (pp. 367–378). De Gruyter.
5. Forceville, C. (2021). Multimodality. In X. Wen & J. R. Taylor (Eds.), *The Routledge Handbook of Cognitive Linguistics* (pp. 676–687). Routledge.
6. Forceville, C. (2024). Identifying and Interpreting Visual and Multimodal Metaphor in Commercials and Feature Films. *Metaphor and Symbol*, 39(1), 40–54.
7. Gledhill, C. (1994, August 1–5). *Towards a Genre of Abstracting*. Paper presented at the 21st International Systemic Functional Congress, Gent, Belgium.
8. Goffman, E. (1976). *Gender Advertisements*. Macmillan.
9. Hall, E. T. (1959). *High and Low Context Cultures: The Silent Language*. Doubleday.
10. Kress, G. (1985). *Ideological Structures in Discourse*. Academic Press.
11. Kress, G. (1989). *Linguistic Processes in Sociocultural Practice*. Oxford University Press.
12. Kress, G. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Routledge.
13. Kress, G., & van Leeuwen, T. (1990). *Reading Images*. Deakin University Press.
14. Kress, G., & van Leeuwen, T. (1992). Structures of Visual Representation. *Journal of Literary Semantics*, 11(2), 91–117.
15. Kress, G., & van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design* (1st Ed.). Routledge.
16. Kress, G., & van Leeuwen, T. (1996/2001). *Modality Theory*. Institute of Education / Agder University.

17. Kress, G., & van Leeuwen, T. (2001a). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. Edward Arnold.
18. Kress, G., & van Leeuwen, T. (2001b). Colour as a Semiotic Mode: Notes for a Grammar of Colour. *Visual Communication*, 1(3), 343–369.
19. Kristeva, J. (1986). *Intertextuality Theory*. Harvard University Press.
20. van Leeuwen, T. (2005). *Introducing Social Semiotics*. Routledge.
21. Maslow, A. H. (1943). A Theory of Human Motivation. *Psychological Review*, 50(4), 370–396.
22. Maslow, A. H. (1954). *Motivation and Personality*. Harper & Row.
23. Reynolds, T. J., & Gutman, J. (1988). Laddering Theory, Method, Analysis, and Interpretation. *Journal of Advertising Research*, 28(1), 11–31.
24. Ritzer, G. (1993). *The McDonaldization of Society*. Pine Forge Press.
25. Steger, M. B. (1997). *The Quest for Evolutionary Socialism: Eduard Bernstein and Social Democracy*. Cambridge University Press.